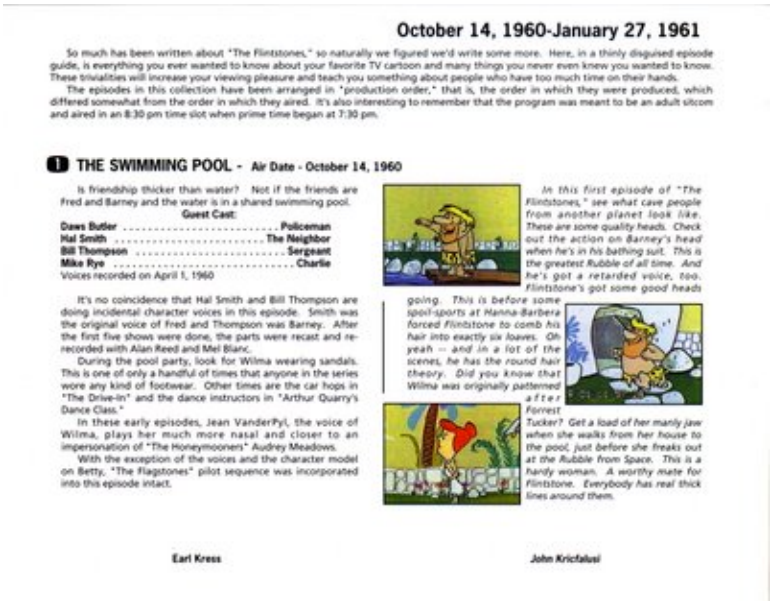
arglebargle!

thursday, february 22, 2007

Flintstones: The First Fourteen!

Yeah, I've been meaning to put this one up since before Thanksgiving. I guess I was just resisting because I wanted to put up a couple of other non-HB related posts that have also been in the works for since last year first. Ahhh, I'll get to those posts soon, I promise... but for now here's the third installment of kick-ass bonus materials from the 1995 Flintstones Laserdisk box set. This time around it's a nifty episode guide to the first fourteen Flintstones episodes (since that's how many came in the box set), in the original production order --and complete with their original airdates. What makes it unique is the dual commentary and funny-as-hell insights by no less than Earl Kress (in column "A") and John K. (in column "B"). But be forewarned --you'll find some of comments offered here are indelibly etched on the side of your brain whenever you watch the episode again. (...that's a good thing.) Some great frame grabs, too. Enjoy!



October 14, 1960-January 27, 1961

So much has been written about "The Flintstones," so naturally we figured we'd write some more. Here, in a thinly disguised episode guide, is everything you ever wanted to know about your favorite TV cartoon and many things you never even knew you wanted to know. These trivialities will increase your viewing pleasure and teach you something about people who have too much time on their hands.

The episodes in this collection have been arranged in "production order," that is, the order in which they were produced, which differed somewhat from the order in which they aired. It's also interesting to remember that the program was meant to be an adult sitcom and aired in an 8:30 pm time slot when prime time began at 7:30 pm.

1 THE SWIMMING POOL - Air Date - October 14, 1960

Is friendship thicker than water? Not if the friends are Fred and Barney and the water is in a shared swimming pool.

Guest Cast:
Daws Butler ..... Policeman
Hal Smith ..... The Neighbor
Bill Thompson ..... Sergeant
Mike Rye ..... Charlie
Voices recorded on April 1, 1960

It's no coincidence that Hal Smith and Bill Thompson are doing incidental character voices in this episode. Smith was the original voice of Fred and Thompson was Barney. After the first five shows were done, the parts were recast and re-recorded with Alan Reed and Mel Blanc.

During the pool party, look for Wilma wearing sandals. This is one of only a handful of times that anyone in the series wore any kind of footwear. Other times are the car hops in "The Drive-In" and the dance instructors in "Arthur Quarry's Dance Class."

In these early episodes, Jean VanderPyl, the voice of Wilma, plays her much more nasal and closer to an impersonation of "The Honeymooners" Audrey Meadows.

With the exception of the voices and the character model on Betty, "The Flagstones" pilot sequence was incorporated into this episode intact.

In this first episode of "The Flintstones," see what cave people from another planet look like. These are some quality heads. Check out the action on Barney's head when he's in his bathing suit. This is the greatest Rubble of all time. And he's got a retarded voice, too. Flintstone's got some good heads going. This is before some spoil-sports at Hanna-Barbera forced Flintstone to comb his hair into exactly six loaves. Oh yeah -- and in a lot of the scenes, he has the round hair theory. Did you know that Wilma was originally patterned after Forrest Tucker? Get a load of her manly jaw when she walks from her house to the pool, just before she freaks out at the Rubble from Space. This is a handy woman. A worthy mate for Flintstone. Everybody has real thick lines around them.

Earl Kress John Kricfalusi

2 THE FLINTSTONE FLYER - Air Date - September 30, 1960

How do you get out of going to the opera on your big bowling night? Why, you fake an illness and fly off on a two-man, hand-cranked helicopter, that's how! At least, that's what Fred does.

Voices Recorded April 2, 1960

This was the first episode to air. This and "The Swimming Pool" were recorded on consecutive days, with "The Prowler"

This is one extra handsome cartoon, let me tell you.

Animator Carlo Vinci does a great big-nose, round-hair Flintstone. He packs a lot of extra meat into his butt whenever Fred zips out of a scene. That's how much Carlo thinks of you. He also gives

about me

C. Martin Croker
Atlanta, Georgia, United States

Animator, V/O Actor, Comics Artist, Archivist, Director, Collector, Writer, Historian, Painter, Packrat, Recluse, Hermit, Crank, Weirdo.

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and "The Baby Sitters" shortly after. Recording in April for a September premiere is relatively short lead time for a half-hour animated show.

The first appearance of Fred's signature "Yabba Dabba Doo" is in this episode. Alan Reed, the voice of Fred, asked Joe Barbera, who was directing, if he could change a simple "Yahoo" into the now trademarked phrase.

The monkey gin-setters are the first use of what would become a Flintstone's tradition, using animals as tools and appliances. The proof that the concept wasn't quite developed yet is the human inside the vending machine.

nice attention to hands -- thick, stubby fingers -- the way we like 'em.

These are the days when Fred was a real jerk, too. See Flintstone give Rubble the licking he deserves with a golf club. See him stab into Rubble's nose. I love that sort of thing.

Earl Kress John Kricfalusi

3 THE PROWLER - Air Date - December 30, 1960

The world's dumbest burglar meets the world's dumbest husband.

Voices recorded April 5, 1960

Mel Blanc doubles as the voice of Professor Rockimoto and Alan Reed, doing an impersonation of Maxie Rosenbloom, is the prowler.

The story, credited to Joe Barbera, has one unusual element. Fred, Wilma, Rockimoto and the Prowler all talk to the camera as if talking to the audience at home.

Wilma and Betty are extra cute in this episode, because George Nicholas is Hanna-Barbera's honniest animator. He's also one of their best artists. His drawings are just fun to look at. Hanna-Barbera candy.

Earl Kress John Kricfalusi

4 THE BABYSITTERS - Air Date - November 11, 1960

Fred and Barney want to go to the fights, but, because there'd be no show if they got their way, they are guilted into babysitting for little Egbert.

Guest Cast:

Daws Butler ..... Fighter Announcer
Daws Butler ..... Joe Rockhead
Daws Butler ..... Police Sergeant
Paul Frees ..... Mr. Granite
Paul Frees ..... TV Newscaster

Voices recorded on April 6, 1960

Daws Butler provided the voices for Yogi Bear, Huckleberry Hound, Quick Draw McGraw and a host of others. Paul Frees is known to cartoon fans as Boris Badenov, Ludwig Von Drake and the Announcer on "George of the Jungle." Unlike Butler, Frees didn't often work at Hanna-Barbera.

This is a solid 20 minutes of big-nose, round-hair theories. Lots of curly upside-down mouths, too. This has the first appearance of Joe Rockhead. Hey, did you know that there are at least three completely different looking Joe Rockheads in "The Flintstones?" Bill Hanna and Joe Barbera are continuing the pioneering Ranger Smith theory which holds: "To be a really upstanding side man character, you must assume a fantastic new appearance in every cartoon." Good for them. If only all cartoons subscribed to this theory, we would finally see an end to war and human bickering.

Earl Kress John Kricfalusi

5 THE ENGAGEMENT RING - Air Date - November 25, 1960

Fred is dragged unwillingly into being a thoughtful husband when Wilma mistakes an engagement ring that Barney bought for Betty as a gift for her.

Guest Cast:

Frank Nelson ..... Jeweler
Bill Thompson ..... Mr. Slate (not Fred's Boss)

Voices recorded April 8, 1960

This episode was scheduled to air earlier in the season, but for some reason, was pulled and didn't show up until November. Possibly it wasn't finished in time or the network liked another show better.

Barney does a strange "take" in this episode that has him looking almost human. For a brief moment, he has regular cartoon eyes, filled in white with black pupils. Luckily, nobody decided he looked good that way. This is not the Rubble we love.

Bill Thompson was a radio actor who was better known as the voice of MGM's Droopy, where he worked with Bill Hanna and Joe Barbera (who directed some of the later efforts after the departure of Tex Avery). He was also Mr. Smee and most of the pirates in Disney's "Peter Pan" and years later would play Touche Turtle for Hanna-Barbera to Alan Reed's Dum-Dum.

The drawings and the animation are real cool in this one. Don Patterson gives us plenty of funny walks and runs and unorthodox eyeball theories. Check out Wilma's twitchy walk after Fred comes home and Wilma thinks he bought her a diamond ring. Wilma pounds somebody, too.

Earl Kress John Kricfalusi

6 NO HELP WANTED - Air Date - October 21, 1960

Fred helps Barney get a new job when his big bullying

Some round hair, some pointy

2009 is Bustin' Loose All Over!

R. I. P. Bettie Page

Black & White in COLOR #5 : The CREATURE!

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mouth is responsible for Barney losing his old one.

Guest Cast:

Frank Nelson ..... **Mr. Boulder**
Frank Nelson ..... **Rocky Stone**
Voices recorded April 11, 1960

This show marks the first appearance of Dino and actually predates the episode where they go out and find him ("The Snorkasaurus Story").

There is also a hint as to Barney's occupation. During Fred's story, he says he told Barney to "put his broom down."

Frank Nelson was better known for his on-camera appearances on "The Jack Benny Program," usually as a store clerk. Nelson's back would be turned and Benny would call, "Oh, Mister! Mister!" Nelson would turn around with his familiar, "Ye-e-e-e-e-e-e-e-s!" Then, upon recognizing Benny, he would turn sour and say, "Oh, it's you again!"

hair. Flintstone is a beast, the way we love him. Even when he tries to be swell. When he tries to get Barney a job, he asks Mr. Boulder (the guy he golfs with) to give him one, then makes the screwy finger dance around his head, and says: "He's not too, uh, you know." Ha ha. Flintstone's best friend is a "stupid." Dino licks up Flintstone real good.

Earl Kress **John Kricfalusi**

7 AT THE RACES - Air Date - November 18, 1960

Fred and Barney bet on the dinosaur races in order to win enough money to buy Boulder Dan's Pool Hall.

Guest Cast:

Hal Smith ..... **Boulder Dan**
Hal Smith ..... **Race Announcer**
Hal Smith ..... **Fred's Boss**
Hal Smith ..... **Colonel**
Voices recorded April 18, 1960

Hal Smith played Otis, the drunk, on "The Andy Griffith Show." He was no stranger to Hanna-Barbera at the time and did incidental voices in many "Quick Draw McGraw" cartoons.

A Carlo Vinci treat.

There's an interesting phenomenon happening here: Fred keeps mutating between Dick Bickenbach's pretty layout poses and Carlo's wonderfully oafish animation drawings. Flintstone goes from pointy hair to round hair, sometimes in the same scene. Cool. Oh man, there is a great scene where Fred tears his shirt and puts mud on his face so that he can convince Wilma that he's been beaten up and mugged. Look at that head. It's too good. He even stands there to let you get a good look at him. He's got his best idiot head on and a backwards mouth. There's a scene where Fred flips over, unconscious. Yummy. Drawings and animation like this will make you want to be an animator.

One more thing -- Flintstone tells a lie in this episode -- and a lie is an abomination in the eyes of the Lord.

Earl Kress **John Kricfalusi**

8 THE DRIVE-IN - Air Date - December 23, 1960

Fred and Barney, ever the wily entrepreneurs, get snookered into buying a drive-in restaurant.

Guest Cast:

Hal Smith ..... **Real Estate Agent and Delivery Man**
Hal Smith ..... **Patron and Announcer**
Jinny Tyler ..... **Daisy**
Nancy Wible ..... **Gwendolyn**
Voices recorded April 25, 1960

This episode features one of the fondest remembered songs from the series. Simply titled, "Car Hop Song" (or "Drive-In Ditty" as it was referred to in some of the music recording notes), its catchy melody sticks in your head. That, plus the fact that they sing it three or four times!

Wilma and Betty are particularly shrewish in this story. It's true that their husbands quit their jobs without consulting them in the decision, but they force Fred and Barney to close down the drive-in when it appears the boys could actually make a go of it. It might have worked better had there been no customers and you knew they were losing their shirts.

Look for Wilma and Betty's dresses to switch colors in the sequence at the Rockadero.

The "Rockadero" is a Flintstone-ism for the "Trocadero," a popular Hollywood night club of the time.

Semi-round, semi-pointy hair, but really cool-looking round, blunt heads on everybody. Nice round ears on Flintstone, too. This is before the Hanna-Barbera police had them clipped off as a lesson to other cartoon brutes. Flintstone handles Rubble's nose again.

Earl Kress **John Kricfalusi**

9 HOT LIPS HANNIGAN - Air Date - October 7, 1960

After thinking he's made the girls disappear in a magician's box, Fred takes advantage of the situation and goes out to relive his days as a high school band singer with his old pal Hot Lips, or "H.L." as Fred calls him.

Guest Cast:

Jerry Mann ..... **Hot Lips Hannigan**
Voices recorded May 2, 1960

This was the second episode to air.

The lodge is called "Loyal Order of Dinosaurs" and the boys wear quasi-admiral hats. Later, it would become the familiar "Loyal Order of Water Buffaloes," using the fuzzy hats with the horns.

Fred's nickname, "The Golden Smog," is a reference to scat-singer Mel Torme, who is known as "The Velvet Fog."

One of the things I love about the Hanna-Barbera cartoons is when they do rock music. They were always about 10 or 15 years behind the times. It's like what dads think kids are listening to. The kids in this cartoon talk like beatniks, but they're not listening to beatnik music, which only would have been about 8 years out of date. They're listening to Hanna-Barbera TV music - TV jazz. Bill and Joe thought kids were listening to Hanna-Barbera TV jazz in 1960.

I'll tell you something else, though. This is the cartoon that inspired punks -- I'm convinced of it. All the teenagers have spikey hair and shave the sides of their heads.

Flintstone does the best grooving in this cartoon. He does the fist groove. It is so real, I almost can't stand it. He grooves exactly the way you do in your car. Don't deny it. I've seen you. It looks like you have to go to the bathroom or something.

Extra gift: Fred has square ears, like carpet tacks.

Earl Kress **John Kricfalusi**

10 THE SPLIT PERSONALITY - Air Date - October 28,1960

The big lout Fred becomes cultured Frederick when he gets beaned on the head by a bottle. The girls love the change, but the boorish men of the town are ready to lynch him for showing what a thoughtful husband is like.

Guest Cast:

Howard McNear ..... **Doctor**
Voices recorded May 9, 1960

It took ten episodes to get to this story by Warren Foster, which contains the first of the talking animals (the bird record player needle) who comment on their jobs. Warren Foster, who wrote 7 of the first 10 episodes, including "The Swimming Pool," came from Warner Bros., where he and Mike Maltese (who wrote "The Flintstone Flyer") were two of the more prominent story men. They both first worked for Hanna-Barbera on "Huckleberry Hound" in 1958.

Howard McNear, better known to fans as Floyd the barber on "The Andy Griffith Show," makes a rare vocal appearance. (He reprises a similar character in "The Hypnotist," not on this set.)

This is genius. Carlo Vinci does Hanna-Barbera better than any other animator, and this is one of his top productions. Carlo really knows how to work that lump of fat at the back of Fred's neck.

Flintstone is a real fathead in this one. Mean and ugly. Delicious. He says he's turning over a new leaf, and then goes right back into being a butt-hole again. I love that. And get this twist: Fred turns into a pansy! He gets hit on the head, and when he wakes up, he's a wuss, which gives Carlo a great excuse to go for the flipping wrist actions he loves so much. There is a great scene where Betty wants Barney to say sissy stuff, too, and he says, in a masculinely retarded voice: "Duuh, that's sissy talk. Uh, regular guys don't talk like dat." Play this scene over and over again with your jog shuttle and say it along with Barney. Force your kids to join in. Slug back a beer between each time you say it.

Earl Kress **John Kricfalusi**

11 THE SNORKASAURUS STORY - Air Date - January 27,1961

Fred's bright idea of the week is to cut out the middle man in the quest for meat and go hunting.

Guest Cast:

Jerry Mann ..... **Snork, Butcher, Cop**

Hanna-Barbera's records are incomplete and no recording date is listed for this session.

There is some confusion as to the actual title of this episode. In some records, including an in-house generated copyright document, it's listed as "The Snorkasaurus Hunter."

The Snorkasaurus is an impersonation of Phil Silvers. "How are ya? Glad to see ya!" were lines identified with Silvers. Although he never did a voice himself, the studio made good use of his character. Hokey Wolf is Daws Butler's version and Top Cat is Arnold Stang doing Silvers.

When the butcher queries, "Why not?" with that peculiar intonation, it is a reference to comedian Dayton Allen, who used the phrase during the "Man-On-The-Street" interviews on "The Steve Allen Show." Dayton Allen put out a comedy record with the title "Why Not?". He also did every single voice on the "Deputy Dawg" cartoons.

The music playing during the onslaught of the ants sequence is "Colonel Bogey March" from the motion picture "Bridge on the River Kwai." It was unusual for Hanna-Barbera to pay for outside music on their series.

This is a really crummy story. Boring as Sunday school. It's kind of handsome looking, in an on-model sort of way, as if someone was watching over it to make sure that no one would draw anyone too weird. All the characters do is talk all the way through it, but I'll tell you one thing -- Barney's pupils are filled in white in some of the scenes, and I don't care what Earl says.

Earl Kress **John Kricfalusi**

12 HOLLYROCK, HERE I COME - Air Date - December 2,1960

The girls enter the "Mother Maguire's Meatballs" slogan contest and win a trip to Hollyrock.

Guest Cast:

Jerry Mann ..... **Producer, TV Announcer**
Jerry Mann ..... **Frogmouth Bill**
Voices recorded May 20, 1960

When the contest winners are announced, he reads the names as "Mrs. Betty Rubble and Mrs. Fred Flintstone." Guess we know who's boss at the Rubbles.

Although they didn't air on consecutive weeks, this is the second show in a row to use the Phil Silvers sound-alike. In this episode, the character model resembles him.

The writers were always slipping their bosses' names into the shows. In this one, the original Frogmouth is named "Bill," for Bill Hanna and Fred calls the Producer "J.B.," Joe Barbera's initials.

Good drawings, good animation, cute Betty.

This is the one with the famous gag where Fred explains that he was in the school play. Some of the kids were trees, some were flowers. The movie director asks him: "What were you?" Fred says: "I was a slug."

This story is stolen from Jackie Gleason's "Honeymooners," you know, the ones where Ralph Cramden goes to Hollywood and once he's under the camera, he can't get anything out of his mouth.

Earl Kress **John Kricfalusi**

13 THE GIRLS' NIGHT OUT - Air Date - January 6, 1961

Big sports Fred and Barney take their wives to an amusement park where Fred cuts a record in a do-it-yourself booth and becomes an instant teen singing idol.

Guest Cast:

Jerry Mann ..... **Record Boss, Radio Announcer, Boy**
Nancy Russel ..... **Bird, 1st Girl, 3rd Girl, Kid**
Voices recorded May 31, 1960

The Colonel (voiced by Mel Blanc) is a parody of Elvis Presley's manager, Colonel Parker. The Georgia boy to which he keeps making references is Presley.

This episode is supposed to be a spoof of rock 'n roll teen idols and how fast their rise and fall can be. However, the music they use is closer to jazz or pop than rock 'n roll. Fred's singing style as Hi-Fye is much more like Bobby Darin than Elvis Presley. The mention of Hot Lips Hannigan as their former idol supports this theory. Hot Lips was definitely jazz, most likely due to music director Hoyt Curtin's fondness for that style. We also have another example of TV logic (see John K.'s notes). Fred's vocals in this and the Hot Lips episode (not Alan Reed) are a perfectly fine pop singing voice, but strictly for the plot, Wilma and Betty keep making cracks about it sounding like tortured animals. The only reason it makes any sense at all is that it follows generations of parents who hate the musical styles their children like.

This is a round-hair Flintstone. The dumpy Fred. Walt Clinton did the layouts and is partially responsible for how cool the cartoon looks. This is one of the greatest Flintstones ever. Fred becomes a rock star. One of Hanna-Barbera's favorite plots. They must have used it 50 times. You're gonna crap when you see Flintstone in his rock star outfit. He never looked better than this -- like something out of a dream. I can't believe they didn't spin off Hi-Fye (that's what they call Flintstone) into his own series. Don Patterson knocked himself out on the animation, too. Wait till you see Hi-Fye's little toe dance. And look for the record producer's involuntary head twitching problem.

Get ready for some killer TV logic: Fred becomes a big pop star, presumably he makes millions of dollars, and doesn't end up with any money at the end of the cartoon. Not only that, but Wilma and Betty stop Fred from making more millions, just because he's getting a little conceited. Just like real life, right? And there's more -- Wilma and Betty destroy Fred's career just by telling eight teenage fans that Hi-Fye is a "square." Perfectly logical. I believe it. That could really happen. And Fred stays married to Wilma.

And Barney has his pupils filled in white.

Earl Kress **John Kricfalusi**

14 THE MONSTER FROM THE TAR PITS - Air Date - November 4, 1960

To save money on sets, a Hollyrock movie company comes to Bedrock, where Fred becomes the screen double for Gary Granite.

Guest Cast:

Jerry Mann ..... **Director**
Bob Hopkins ..... **Mr. Sandstone**
Voices recorded June 6, 1960

After recording the first 13 episodes in two months, nearly another full month would go by before this one was put down.

It was fortunate that the programs didn't air in the same order they were made. This was the third story in a row where Fred gets his big break in show business.

Of course, Gary Granite is a Flintstonization of Cary Grant and Wednesday Tuesday is a dig at Tuesday Weld.

Fred becomes a star again. Generally a boring cartoon, but there are a couple of cool layouts by Ed Benedict (Walt Clinton did most of the layouts). Look at the crowd scene when Gary Granite, Rock Pile and Wednesday Tuesday show up in Bedrock. There's a cool pan scene where all the characters in the crowd have violently different-sized heads.

Hanna-Barbera cheated on the opening scene. They used a background of Bedrock city from the title sequence and zoomed in on one of the houses, then cross-dissolved to Fred's house, and it's a completely different house. The Ranger Smith theory applies to architecture as well.

Earl Kress **John Kricfalusi**

Last year Fred Seibert, the president of Hanna-Barbera, told Bill Hanna & Joe Barbera he wanted to restore the Flintstones and make a laser disc set that would be a quality benchmark for all of the Hanna-Barbera library. A team of "film detectives" started tracking down original 35mm cut negative, interpositives and 35mm magnetic audio elements in warehouses in New Jersey, Los Angeles, at a vault constructed inside a salt mine in Kansas, and even with our international partners in Europe and South America.

Every element was checked by our staff of editors for quality. When necessary we made new interpositives. The search turned up the never seen, original color main title and textless end credit backgrounds from the first runs on ABC. We went to great pains in this project to match the colors as they were originally intended, with production cels from collectors used as reference. A colorist was brought in to hand mix paints to the exact hue and tint from 1960 and new cels were painted.

The 35mm interpositives were transferred at Vidfilm, Los Angeles on an URSA with an ARCA's color corrector and Rank Cintel secondary color correction to Digital Beta cam in both NTSC and PAL. The digital transfer was then processed through a Digital Vision DVNR 5000 Processor to remove any film artifacts including minor dirt and film scratches. Sound went through a sonic solution to remove any tape hiss.

John Forrest Nos
Executive Producer for Hanna-Barbera Cartoons

Special Thanks (and a three fingered salute) for this post go out to H-B, John K, and Earl Kress.

posted by c. martin croker at 11:45 pm | 6 comments

saturday, february 10, 2007

Scott Bradley Soundtracks on new CD

From the time I first got a cassette recorder as a kid I started recording stuff off of TV. All kinds of stuff. Tons of TV shows, TV specials ...whole Horror, Monster, Sci/Fi, Comedy and Dramatic-type movies (or at least the good parts) and anything else that came along. (I even recently found a tape I made of the cast of the first *Star Wars* movie on the Mike Douglas show during summer '77) Everything that I probably would've just videotaped if vcrs had existed yet. But since they didn't I spent a lot of time working on projects or school work while listening to just the

soundtrack portion of some of my favorite shit. That "must-record" list naturally included a lot of cartoons and short subjects. But it was really through listening to these old films' sound effects and orchestral nuances that I honed my ear enough that even now I can usually tell if I'm listening to a Warners, M-G-M, Universal or Columbia studio movie or cartoon -- even if I'm in the next room.

I've always loved the sound of MGM cartoons, (Though a lot of them I originally only saw in Florida when I was visiting my grandparents.) so having a CD release like this still gets me kinda excited. This is the first time that the original Scott Bradley MGM cartoon soundtracks have ever been offered in any format. Well okay...actually there was one other CD release to showcase some of Scott's work simply called TEX AVERY in about 1990...but disc wasn't very long, the soundtracks weren't of the best quality and most still had sound effects and voice tracks.

Not so here.

This new 2-disk, dual-release from *Film Score Classics* and *Turner Classic Movies* features no less than 25(!) full cartoon soundtracks...over 2 and a half hours of (mostly) GREAT sounding music tracks from 1950's Tom and Jerry and Tex Avery cartoons --including bits here and there that were "overwritten" and have never appeared ANYWHERE before. The handsome booklet itself is just about worth the price, all chock full of super-nice frame blow-ups as well as providing some limited production notes and insight to the Bradley creative process. Below is an example of some of the eye-candy and info provided on each cartoon and it's soundtrack.

I watched old MGM cartoons all the time as a kid (in Atlanta they were all on UHF stations) but by the time I was a pre-teen their time slots had been replaced with early 1960's Hanna Barbera cartoons and imports like Ultra-man and Speed Racer. Some years later at *World Con '78* (held at the long-gone Atlanta landmark hotel *The Riviera* which sat at I-85 and Peachtree Street) I met longtime-animator Ken Mitchroney and he sold me 4 Tom and Jerry cartoons on 16mm film. Since T&J hadn't been on the Atlanta airwaves since I had started to think about animation as a possible career path, these four cartoons --for the time being at least-- were my only representations of that franchise. One of those cartoons was Uncle Pecos, whose soundtrack is featured here in full clarity.

I'm still a little blown away to find out that via this booklet (especially after watching

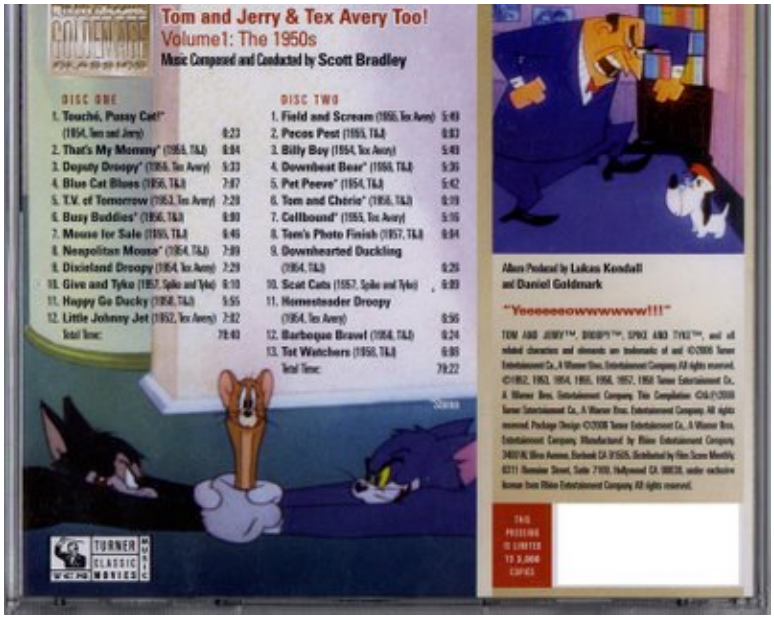
that cartoon all those years) that Shug Fisher, who provided Uncle Pecos' singing voice was actually "Shorty" on the later episodes of *The Beverly Hillbillies!*

Another thing I didn't know until I was an adult, is that when ol' Uncle Pecos gives nephew Jerry a samplin' of his electric-geetar encore, it's really just an extended intro of Les Paul's classic *How High the Moon?* There are several truly inspired performances and stand alone music tracks in this long-overdue and much appreciated release of a now under-appreciated American art form.

Now on the "cons" side....

This release clearly states on the cover that this is "Volume 1: The 1950's"...which seems really odd to me. As much as I love Scott Bradley's orchestrations, I always thought that his cartoon scores from the 1940's were ultimately superior to his work in the 50's. While as I stated, there are definitely some standout tracks like *Dixieland Droopy, Downbeat Bear, Blue Cat Blues, Neapolitan Mouse* and *TV of Tomorrow*, there are also *too* many representations of Bradley's more frantically-generic chase cartoon pieces. It always seemed to me that in the 40's Scott's scores relied more heavily on refrains from MGM musicals and artists like Fats Waller. (And going in chronological order, shouldn't some of *those* soundtracks have logically been showcased in a first release? I mean, even a lot of the non-specific images that were chosen for the booklet, back and inside covers are ALL from 1940's productions!) Nothing at all against Scott Bradley, I just feel he was just more at home in the 40's, and as a result those soundtracks are more musical-themed than visual comment. There's so much good material for a release of this caliber just in-between 1945-1950 it's staggering! (*Mouse in Manhattan, Tee for Two, Springtime for Thomas, Trap Happy, Solid Serenade, Dr. Jekyll and Mr. Mouse, The Invisible Mouse, Kitty Foiled* and most of Avery's *Red* and *Screwy Squirrel* cartoons --just to name a ***few***!)
Plus I hate that some of my old audio-favorites like *The Flying Cat, The 3 Little Pups, Push-Button Kitty, The Flying Sorceress* and *Baby Butch* were left out of this collection.
I would hope it's because volume 2 intends be "More of the 1950's"--rather than it just be because these particular tracks no longer exist. (Sheez, I gotta admit... even to *me*, that sounded kinda "Recliner of rage".)

Still any fan of classic cartoon music should probably pick it up --but be aware, as with many FSC releases, this pressing is limited to only 3000 copies.


Tom and Jerry & Tex Avery Too!
Volume1: The 1950s
Music Composed and Conducted by Scott Bradley
DISC ONE
1. Touché, Pussy Cat!" (1954, Tom and Jerry) 8:23
2. That's My Mommy" (1955, T&J) 8:04
3. Deputy Droopy" (1955, Tex Avery) 5:33
4. Blue Cat Blues (1956, T&J) 7:07
5. T.V. of Tomorrow (1953, Tex Avery) 7:29
6. Busy Buddies" (1956, T&J) 8:00
7. Mouse for Sale (1955, T&J) 6:45
8. Neapolitan Mouse" (1954, T&J) 7:09
9. Dixieland Droopy (1954, Tex Avery) 7:29
10. Give and Tyke (1957, Spike and Tyke) 6:10
11. Happy Go Ducky (1958, T&J) 5:55
12. Little Johnny Jet (1953, Tex Avery) 7:02
Total Time: 78:43
DISC TWO
1. Field and Scream (1956, Tex Avery) 5:49
2. Pecos Pest (1955, T&J) 8:03
3. Billy Boy (1954, Tex Avery) 5:49
4. Downbeat Bear" (1955, T&J) 5:35
5. Pet Peeve" (1954, T&J) 5:42
6. Tom and Chérie" (1958, T&J) 8:19
7. Cellbound" (1955, Tex Avery) 5:15
8. Tom's Photo Finish (1957, T&J) 8:04
9. Downhearted Duckling (1954, T&J) 8:26
10. Scat Cats (1957, Spike and Tyke) 6:09
11. Homesteader Droopy (1954, Tex Avery) 8:56
12. Barbecue Brawl (1954, T&J) 8:24
13. Tot Watchers (1956, T&J) 8:08
Total Time: 79:22
Album Produced by Lukas Kendall and Daniel Goldmark
"Yeeeeeeowwwwww!!!"
TURNER CLASSIC MOVIES

posted by c. martin croker at 10:38 pm | 1 comments